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hand. The Museum should aid the public in discrimination.

Concentration upon significant aspects of the subject was advocated by Ralph Adams Cram, who defines art as the "gloss on the life of the time" and would therefore have the teaching of this subject intimately connected with that of history, literature, and the drama, in their greatest epochs. "Art is a symbol and a craft, not a science. Where the idea of beauty and symbol enters in we have art. This

we appreciate in some higher way than by our intellectual processes alone."

No tone of discouragement was apparent in the convention but rather, in view of the war and the reorganization which must follow, it was felt that the teaching of this subject must be deepened and expanded to bear its full share in building up the more rational and idealistic future civilization. "Art as a fertilizing force" might be taken as the motto of the future.

E. R. A.

RECENT ACCESSIONS

THE NEGROLI CASQUE. The Renaissance casque embossed by Philip de Negroli, best-known member of a distinguished family of Milanese armorers, was described in the present BULLETIN¹. This casque has now become the property of the Museum, and lovers of beautiful armor will be grateful to J. Pierpont Morgan for including it in his princely benefaction to the Museum. Mr. Morgan has also generously stipulated that it need not be exhibited among the other objects donated in his father's memory, but may retain its present place in the Riggs Gallery of Armor. Here it will remain as testimony of the sympathetic interest of the elder Mr. Morgan in this branch of the Museum's activity, and as a souvenir of his friendship—from boyhood days—with William H. Riggs, whose collection of armor came to the Museum during Mr. Morgan's presidency.

We may mention that the elder Mr. Morgan esteemed his Negroli casque among his most valued art treasures: he placed it near his chair in his library; he studied it long and thoughtfully; he was fond of taking it from its stand to admire its beautiful design and workmanship.

Respecting the present helmet we have noted (*op. cit.*) that it ranks with the best extant examples of the workmanship of the Negroli—which is to say that it marks the culminating point of the art of embossing in hard metal, an art the technical

difficulties of which few today are able to estimate or even appreciate. Of headpieces which are at all comparable to the present one there are but four which can be definitely ascribed to the Negroli. We recall the casque executed for the Duke of Urbino, which is now preserved in the Imperial Collection at Vienna (1532), and the three headpieces made for the Emperor Charles V, which are preserved in Madrid, and dated respectively 1533, 1539, and 1545. Of all the works of this family of preëminent artists the present casque is the richest in embossed design and the most painstaking in execution. It could, therefore, have been destined only for a very great personage indeed. The writer has, accordingly, ventured to express the belief that this casque was made for Francis I, and for the following reasons. It is known from an almost contemporary reference that the Negroli were commissioned to produce armor for the king of France—armor of which all traces have been lost. It is well known that Francis I was in many ways a greater patron of artist-armorers than even Charles V. It seems clear, also, that no artist of the importance of Philip de Negroli would have produced a more beautiful and elaborate headpiece for any one save of almost equal rank at a time when he was producing work for the Emperor. Note also the circumstance that at the time the casque was made the Negroli would naturally have been in the service of the king

¹Vol. XI, pp. 86-89.

of France; for the helmet is dated 1543. In this year Francis I was the duke of Milan where the Negroli were established. The same year, it may be recalled, marked the last struggle of Francis I to retain Milan, for in 1544 by the Peace of Crespy his duchy was lost to the Emperor. It may be mentioned, finally, that while so important an object could not readily have passed out of the hands of the Austrian rulers, it might well have been abstracted from the crown property of France, since during the Revolution the national collections were notoriously broken up or despoiled.

B. D.

TWO INGRES PORTRAITS. The Museum has purchased, at the sale of the pictures belonging to Degas, a pair of portraits by Ingres. The sitters are M. and Mme. Leblanc. The pictures were painted in Florence in 1823. The Portrait of Madame Leblanc was exhibited in the Salon of 1834, in the Universal Exposition of 1855, and in the Ingres Exhibition at the École des Beaux-Arts in 1867. Both are engraved in *The Works of J. A. Ingres*, by A. Reveil, published in 1851. The pictures will remain in France until after the war.

B. B.

AN EARLY EIGHTEENTH-CENTURY MANTELPIECE. The impetus given to English wood carving by Grinling Gibbons in the

later years of the seventeenth century, lasted, especially in architectural decoration, through the greater part of the eighteenth. The motives were modified into more strictly classic forms, but the vigor and grace of execution were retained. This is well exemplified in the fine mantelpiece recently acquired by the Museum, and now placed in the south gallery above the main hall of Wing F.

The mantel was taken from a house in the midlands of England, and dates from about 1720-30. It was probably designed by some provincial follower of James Gibbs, as the detail used follows closely his favorite motives. The craftsman who executed the carving was undoubtedly a master, as its clean and vigorous handling proves.

The painting of a classic landscape subject, which occupies the central panel, is probably the original occupant of the space, as its general feeling would indicate. The lack of the usual crowning pediment is due to the fact that the room was low ceiled and the cornice of the mantel continued the cornice of the wall paneling.

A better example of the workmanship of the time, even on a more pretentious scale, would be hard to find, especially now that the accumulated coats of paint have been removed to bring out the sharpness and definition of the carving.

M. R. R.



CARVING FROM THE INDIAN TEMPLE INTERIOR
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